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'HISMASTER'S VOICE'
New Records
September
1911.

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17



"His Master's Voice."

Models No. VIII & IX

ARE respectively of Oak and Mahogany, but in other respects are the same. They contain full-sized wooden horns and thus secure perfect tone and full volume. A well and substantially constructed stand is illustrated, and can be purchased with the Instrument.

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His Master's Voice

New Records



'His Master's Voice'

New Records

SEPTEMBER, 1911.

12-inch, 5s. 6d.; 10-inch, 3s. 6d.

Band

THE BAND OF H.M. COLDSTREAM GUARDS.

(Conducted by Lieut. Dr. J. Mackenzie Rogan, M.V.O.)

12-inch records, 5s. 6d.



Lieut. Mackenzie Rogan

0256 "Utopia, Limited,"
Selection *Sullivan*

"UTOPIA, LTD." was produced at the Savoy in 1893, and signalled the renewal of the famous Gilbert and Sullivan partnership. The plot of the opera constituted a genial satire upon English institutions in a vein with which Savoyards are pleasantly familiar. The present selection contains some of the brightest numbers of this opera, the most attractive being the pretty Sullivan-esque gavotte with which it opens.
(Speed 81.)

Published by Chappell & Co.

"His Master's Voice"

0252

"The Grand Mogul," Selection I.

Audran

0253

"The Grand Mogul," Selection II.

Audran

AUDRAN, the composer of "The Grand Mogul," was born in 1842, and died 1901. His works are excellent examples in the style of the Parisian Comic Opera of the period, and are exceedingly tuneful and well written. It was the aim of the lighter opera composers of the time that certain specific catchy numbers should be included in a work of this class, as for instance, a taking march, a gavotte, a ballad, and so forth; examples of these being well represented in these two records. The gavotte of the first selection is a particularly happy example, and in the second we have a pretty pastoreale, and also towards the close a very vivacious number which might have come from the pen of Offenbach himself. (Speed 81.)

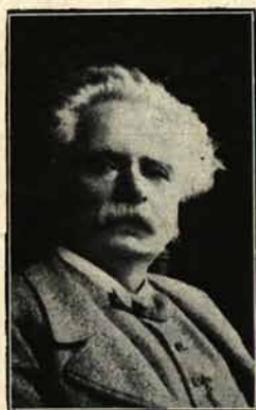
Published by Boosey & Co.

0294

Three Symphonic Dances, No. I.

Grieg

IN his compositions Edouard Grieg aimed at developing the national music of Norway, and hence their quaintness and originality, which reflects the character of the national Folk music. The opening theme of this morceau



Edouard Grieg

Allegro moderato e marcato.

A musical score for the first strain of 'Three Symphonic Dances, No. I.' by Grieg. It consists of two staves of music in 2/4 time, treble clef, and key signature of one sharp. The first staff starts with a dotted half note followed by eighth notes. The second staff starts with a quarter note followed by eighth notes. Both staves feature sixteenth-note patterns in the right hand.

is full of the joviality of the peasants' dance, suggesting some rural festivities at their height. The second strain is a more solemn movement,

A musical score for the second strain of 'Three Symphonic Dances, No. I.' by Grieg. It consists of two staves of music in 4/4 time, treble clef, and key signature of one flat. The first staff starts with a quarter note followed by eighth notes. The second staff starts with a quarter note followed by eighth notes. Both staves feature sixteenth-note patterns in the right hand.

richly harmonised, which might have been inspired by the wild scenery of some northern fiord; the whole closing, however, with a sudden outburst of wild gaiety. This performance is of the highest character; and the record one of considerable musical interest. (Speed 81.)

Published by Chappell & Co.

New Records

0327

"The Merry Wives of Windsor" Overture

Nicolai

LIKE many another gifted composer, Otto Nicolai died at an early age, in this case at 39, only two months after the first production in Berlin of his masterpiece, the "Merry Wives of Windsor," from which this overture is taken. This tuneful composition has been already published as a record, but the present is certainly the very best performance of it ever achieved, not only for that brilliance and vivacity of style which distinguishes the playing of the Coldstream Guards at their best, but also on account of the very fine tone quality obtained throughout, the performance being one of such a character as would be difficult indeed to be improved upon. (Speed 81.)

Published by Boosey & Co.

10-inch record, 3s. 6d.

G.C. 2-496

Mazurka—"La Czarine"

Ganne

THIS old Russian mazurka by Ganne does not lose its freshness or its vitality by the passage of time, and the familiarity of the band with its peculiarities results in the most vivacious performance, bringing out some of its most striking passages in high relief. The fiery introduction in which the Russian hymn is utilised is splendidly played, and this is an earnest of a most excellent rendering of this spirited mazurka which follows. A performance which reaches the highest level of military band music. (Speed 80.)

Published by Lafleur.

Concert Music

Madame AGNES NICHOLLS (Soprano).

12-inch record, 5s. 6d

03246 When the heart is young

Dudley Buck

THIS record should prove an immense popular success. All the artistic skill and vocal beauty such as belong to this eminent artist's performances at the great Musical Festivals are here lavished upon Dudley Buck's homely ballad; and this with unparalleled success. The light and dainty measure of the opening at once indicates the high character of this performance, and the bird-like quality of the upper register mark this out at once as a rendering of rare beauty. In the second verse the pensive note expressive of the time "When the heart is old" brings us one of the most charming bits of simple pathos, the lovely soft quality



Agnes Nicholls.

"His Master's Voice"

of the voice, and its tender expressiveness belonging to the rarest of a singer's gifts; while the note of immortal hope in the conclusion is magnificently voiced. A popular performance of entralling interest, and one of the best, if not the best, of English soprano records ever made. (Speed 81.)

Published by Oliver Ditson Co., New York.

Madame EDNA THORNTON (Contralto).

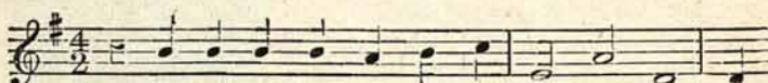


Edna Thornton

12-inch record, 5s. 6d.

03247 Love's Coronation Aylward

SOME of the finest ballads of the day have undoubtedly been written by our gifted lady composers, among whom Florence Aylward, who wrote "Beloved, it is morn," ranks high. Madame Edna Thornton's voice could hardly be better suited than in "Love's Coronation," a similar stately song to the first-mentioned, with its rich strong melody, supported by well-marked sweeping chords. The fine opening and closing phrase



I have no crown to crown thee with save love.....

giving the key to the whole song. The singer's mellow notes invest the song with the utmost dignity and richness, and we welcome the production of so sterling a song that, from beginning to end, is so grandly sung. (Speed 81.)

Published by Chappell & Co.

Miss MAY de SOUSA (Soprano).

12-inch record, 5s. 6d.

03248 Pierrette and Pierrot ("Count of Luxembourg") Lehar

T HIS dainty little song tells a love story of Pierrette and Pierrot in which the brilliant voice of that clever artist, Miss May de Sousa at once fascinates and charms the listener. The chorus is one to set the feet going, and this taking excerpt from the "Count of Luxembourg" is indispensable to lovers of Franz Lehar's opera.

Published by Chappell & Co.

New Records

A RECORD AS SENSATIONAL AS IT IS ORIGINAL.

Miss RUBY HELDER (Lady Tenor).

10-inch record, 3s. 6d.

G.C. 7-53007 M'appari tutt' amor ("Marta")

Flotow

THE well-known tenor air from "Marta" has always been a favourite on account of its simplicity and pure melody. Did we not know this performance to be the work of Miss Ruby Helder, we should take it to be that of a very fine Italian tenor. In the case of a lady tenor, one would naturally expect the smoothness and flowing quality of voice which we find here, but not that depth and vibrant quality of tone also present, that is the mark of the male singer. This performance, upon its own merits, is one of the most admirable renderings of "M'appari" we have listened to, and the illusion of a male singer is here more complete since we do not see the vocalist. (Speed 81.)

Published by Ricordi & Co.

Mr. JOHN McCORMACK (Tenor).

10-inch record (Violet Label), 4s. 6d.

4-2142 Mother Machree Olcott

THERE are a number of real Irish songs which are yet unheard outside the Emerald Isle, and we are indebted to the knowledge of these possessed by Mr. John McCormack which enables him to bring them before our notice. This is not a love song in the ordinary sense, but it expresses a deep affection for the aged Mother Machree which is couched in more exquisite terms even than if it had been addressed to some younger colleen. The clear tones and penetrating timbre of Mr. John McCormack's voice invests this song with the beauty of which none but himself possesses the secret; and especially in the conclusion



John McCormack

"I kiss the dear fingers so toil-worn for me

Ah! God bless you, and keep you, Mother Machree"

we find an outburst of that intense feeling which gives to the song its rich emotional climax. (Speed 80.)

"His Master's Voice"

Mr. WALTER HYDE (Tenor).

12-inch record (Violet Label), 6s. 6d.

02337

Only once more

Moir



Walter Hyde

PERFORMANCE THAN THIS; A RENDERING WHICH IS
EMPHATICALLY THAT OF A GREAT TENOR. (Speed 81.)

Published by Boosey & Co.

MR. WALTER HYDE is a singer who has gradually climbed to a more and more important position in the front rank of English tenors, and his voice is one of that rare type which possesses no breaks or flaws, each note being equally brilliant and ringing from top to bottom. The well-known ballad "ONLY ONCE MORE" is a love song of the ardent type, possessing that powerful emotional appeal which enables the singer to achieve something of that overwhelming intensity of effect which is the aim of the modern tenor *par excellence*. The voice is manly and ringing all through, both in the heights and the depths of the compass, and the singing grows more magnificent with each succeeding verse. "ONLY ONCE MORE" HAS NEVER RECEIVED A BETTER

02338

Mr. JOHN HARRISON (Tenor).

12-inch record, 5s. 6d.

Mona

Stephen Adams

ATYPICAL Stephen Adams ballad and one of the first water. The simple story of a sailor's love, told with such charm and clearness, grips the listener at once, and Mr. John Harrison sings this in his most telling manner. Our popular tenor is in most excellent voice, and his delivery of the line
"The girl of my heart
Is all that I see"

displays an unusual richness of tone in his upper register. The second verse touches that note of regret which lends such haunting pathos to this ballad :—

"Farewell, all is over,
The bitter tears falling"

and from this point the passion of the song grows deeper and stronger until we once more reach the charming refrain which gives this ballad its title. A good song exceptionally well sung. (Speed 81.)

Published by Boosey & Co.



Photo

Russell & Son

John Harrison
(Speed 81.)

New Records

Mr. STEWART GARDNER (Baritone).

12-inch record, 5s. 6d.

02284

Danny Deever

Damrosch

THIS is a setting of one of Kipling's grim Barrack-room Ballads, the subject being that of the hanging of a soldier for the crime of shooting his comrade. A somewhat gruesome piece of realism; it is powerfully given by Mr. Stewart Gardner, and well adapted for those who like strong meat. The refrain

"They are a'nging Danny Deever
They are marching of him round."

is more and more dramatically sung with each repetition. The final verse indicating the general satisfaction that the business is over is most happily conceived, and makes a brighter finish to a grim song. (Speed 81.)

Published by
Oliver Ditson Co., New York.



Stewart Gardner

Mr. HARRY DEARTH (Bass).

12-inch record, 5s. 6d.

02340

Mother England's brewing

Coates

THIS is a toasting song, which well suits the genial bass of Mr. Harry Dearth. It embodies a quaint conceit, since Mother England's Brewing is the brewing of England's lads and lassies. This is a bluff performance in Mr. Harry Dearth's inimitable manner, and all will agree with the sentiment with which it concludes

"The poor old world can't do without
Old Mother England's Brewing."

(Speed 81.)

Published by Boosey & Co.



Harry Dearth

"His Master's Voice"

G.C. 4-2150

10-inch record, 3s. 6d.

Dear Eyes

Daisy McGroch

THE words of a love song are perhaps not of extreme importance, and if, since the success of the famous "Two Eyes of Grey," ballads concerning a lady's eyes have been rather plentiful, it does not signify very much. Meanwhile this tuneful little song is certainly one of the best of the bunch. It is begun by the versatile Harry Dearth in a mood of deepest devotion, and with a slow measured emotion which must perfume carry the listener with him. As it proceeds, the tone gradually swells out, the softness of the opening contrasting finely with the richness of the climax on the lines

"Sweetheart of mine, I find my answer
Deep in your love-lit eyes."

(Speed 80.)

Published by John Church Co.

Mr. ROBERT RADFORD (Bass).

12-inch record, 5s. 6d.

02339

Erl King

Schubert

CHUBERT'S most famous song was written to the well-known poem by Goethe, describing a father carrying his sick child home through the forest, the child's mind being haunted with strange visions of the king of the fairies calling him. Upon reaching home he finds the boy is dead. The genius of Schubert enabled him to invest this song with all the mystery of the German forest, and hence the extraordinary attractiveness which it possesses. In his performance Mr. Robert Radford secures that variety of tone which is necessary to produce the full effect of the song, the caressing softness of the voice of the Erl King being achieved with remarkable success, while the passage in which the King of the Fairies threatens to take the boy by force is correspondingly dramatic. The ending, where the boy falls dead in his father's arms, is dignified and impressive, and all will be grateful to Mr. Radford for his fine performance of Schubert's song. (Speed 82.)



Photo

Shadwell Clerke

Robert Radford

Published by Boosey & Co.

New Records

Duet

Miss MAY de SOUSA and Mr. W. H. BERRY.

12-inch record, 5s. 6d.

04087 A Carnival for Life ("Count of Luxembourg") Lehar

GAY duet from the "Count of Luxembourg" in which these two artists are now appearing with so much success. Some clever reproductions have already been published from this light opera, and in this one the same brilliant level is kept up as before. Indeed, these duets are much better sung than is the rule with songs of this type, and their marked tunefulness and the vivacity and "go" with which they abound, assures their popularity. (Speed 81.)

Published by Chappell & Co.

Instrumental

VIOLIN.

Mr. FRANCIS MACMILLEN.

10-inch record, 3s 6d

G.C. 3-7933 Improvisation

C. G. Dawes

BRIGHT and fresh morceau by a new composer, played with that extreme beauty of tone and feeling which has been such a prominent feature of Macmillen's best performances. Listeners also will not fail to remark the pretty cadenza passage which is given with such delightful fluency and charm of style. A fresh and clever performance by this talented violinist. (Speed 80.)

Published by

Teller Publishing Co., Chicago.



Photo

Stereoscopic Co.

Francis Macmillen

"His Master's Voice"

VIOLONCELLO.

M. JACQUES RENARD.

12-inch record, 5s. 6d.

07865



Jacques Renard

Légende

d'Ambrosio

C ELLO solos are undeniably effective as gramophone records; the broad soft tone of this instrument lending itself admirably to the conditions of recording. Yet among the excellent reproductions of this favourite stringed instrument the present performance must surely rank high. It is doubtful indeed whether in any previous record the tone of this instrument has stood out quite so effectively, its effect is nothing more or less than that of the cello itself. The "légende" is given with rich artistic feeling by the gifted cellist, M. Renard, the masterly phrasing and temperamental qualities of whose performance are most effectively shown in the suave opening phrases, as well as in the appealing quality of the pathetic passages in the minor section. (Speed 80.)

Published by Decourcelle, Paris.

Humorous ROBEY AT HIS BEST.

Mr. GEORGE ROBEY.

12-inch record, 5s. 6d.

02329 More in sorrow than in anger

Sax Rhomer

H ERE we find Mr. Geo. Robey in the character of a much-injured lady—a part he plays to perfection. The patter is extensive, and of a gossiping nature—we hear a great deal about the speaker's husband, the lady next door, the uses of a parrot, and many other interesting household matters, all in Mr. Robey's best style. This talented comedian, who is never dull, on this occasion is uncommonly bright and sparkling. (Speed 80.)



George Robey

New Records

Mr. EUGENE STRATTON.

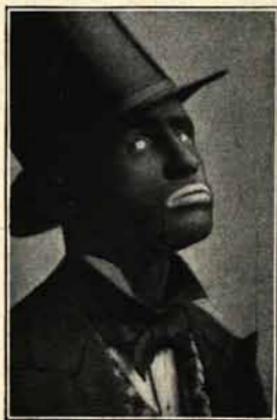
12-inch record, 5s. 6d.

02341 I may be crazy

Leslie Stuart

THIS is nothing less than Leslie Stuart's famous Wild West serenade, performed by Eugene Stratton in his inimitable manner, in which the combination of sentiment with matter-of-factness which marks the Yankee, gives this its chief charm. Eugene Stratton is a real artist, and his manner of singing this song compels admiration. All will be grateful for the invention which can retain such inimitable performances of Mr. Eugene Stratton for the world's future enjoyment. (Speed 81.)

*Published by
Francis, Day & Hunter.*



Eugene Stratton

Mr. TOM CLARE

IN HIS GREATEST SUCCESS OF RECENT YEARS

12-inch record, 5s. 6d.

01047

Tom Clare's version of the Telephone

THE inimitable Tom Clare in an exceedingly clever monologue in which he gives an imitation of a foreign gentleman endeavouring to make himself understood on the telephone. Everybody knows the problems of pronunciation involved in telephoning, even without a foreign accent, and this is so excellently done and the points so clear and mirth-provoking that it cannot fail to afford intense amusement.

Photo

Arthur Weston

Tom Clare

(Speed 81.)

Celebrity Records



Signor CARUSO (Tenor).

12-inch record, 12s. 6d.

(with orchestral accompaniment)

2-052007

Il fior che avevi a me ("Carmen")

Bizet

THE present set of Caruso records have been made at a favourable moment when this great tenor was in exceptionally fine voice, since they seem to combine the lighter lyrical quality of his earlier performances with the resonance and power belonging to his riper days. All will remember that this air is sung by José as he draws a rose from his breast which has been flung at him by Carmen, and the song is an exquisite example of Bizet's genius. Its delicate character is brought out by Caruso with wonderful artistic skill, in the grace and sauvity with which he gives the opening line. The performance, however, soon broadens out as the passion of the song deepens, from the *animando* through the declamatory passages on to the "Te riveder Carmen." By the time we reach the concluding lines

"Che ti basto sol di mostrarti "

we hear the full power of the magnificent voice of the greatest of all tenors, and realise what a monumental performance this is, not only in respect to its vocal grandeur, but also because of the artistic balance with which the whole song is delivered. (Speed 81.)



Signor Caruso

Published by Metzler & Co.

New Records

10-inch record, 8s. 0d.

(with harp accompaniment)

7-52018

La Siciliana ("Cavalleria Rusticana")

Mascagni

THIS is the famous song given in Mascagni's opera before the rising of the curtain by the gallant and faithless Turiddu. The ease and certainty with which Caruso essays this air at once compels attention, and the smoothness and roundness of the voice in a like manner attracts the ear. The crescendo which is reached at the passage

"E s'iddu muoro e vaju in paradisu"

produces that immense effect which no tenor but Caruso can hope to attain; and this is followed by some delightful sostenuto passages as the voice dies away at the close. A rendering which is at once magnificent in its enthusiasm and highly finished in detail. (Speed 82.)

Published by Ascherberg, Hopwood & Crew.

Comm. MATTIA BATTISTINI (Baritone).

12-inch records, 12s. 6d.

(with orchestral accompaniment)

052304

Oh, tu bell' astro ("Tannhäuser")

Wagner

AMASTERLY performance of Wagner's great Aria from the last act of *Tannhäuser*; where Wolfram's greeting to the Evening Star supplies a touch of pure beauty in the midst of so much that is gloomy and tragic. Here Battistini brings out the tender lyrical quality of Wolfram's air to a degree that has perhaps never been reached by any other artist, while at the same time retaining that dignity which is so essential to its true rendering. The introductory recitative displays the full force of the singer's voice, which is heard to its greatest effect in the apostrophe to the Star, accompanied by the shimmering tremolo of the violins. The air proper is rendered in a most beautiful *mezzo voce*, and many will be inclined to the view that this consummate artist's conception of Wolfram's air is the true one. (Speed 80.)



Mattia Battistini

Published by Novello & Co.

"His Master's Voice"

052303 Allor che tu coll' estro ("Tannhäuser") Wagner

THE opera of Tannhäuser is notable for the number of excellent airs given to Wolfram, the trusted friend of Tannhäuser. This one occurs in the first act where Wolfram discovers the minstrel as he awakes from the enchantments of the Venusberg, and begs him to return to the Court, recalling him to himself by the magic of the name of Elisabeth. The air is a noble one, melodious and swinging, and quite unlike the better known "Star of Eve"; and this in the hand of a great artist like Battistini makes a truly noble effect. A comparison of the singing of Wagner by artists of the German School to that of this fine Italian singer reveals some interesting points of difference. Wagner, indeed, preferred Italian singers, since they gave the better expression to his melody. Battistini here shows us how Wagner can be sung with immense power, with dominating force and majesty, and yet with a tone which betrays no trace of hardness or unmusical quality; as fine an example of the true *bel canto* as can be heard in the present day. (Speed 81.)

Published by Novello & Co.

052302 Brindisi ("Amleto") Ambroise Thomas

IN making an opera out of "Hamlet" the librettists of Ambroise Thomas took the usual liberties of continental playwrights with Shakespeare's text; introducing a ballet in the middle, and making Hamlet live and succeed his uncle to the throne of Denmark. At the moment, however, we are less concerned with these matters than with the singing of the great baritone, Battistini, in the melodious Brindisi from Act II. The performances of this artist depend not a little for their effect upon his commanding magnetism, and when he sings with chorus he certainly dominates and animates the whole with his own superb force. "Brindisi" is but another name for drinking song, and the exultant phrases of the baritone at the beginning stand out in the highest relief, great effect being made with the jovial phrase

"O liquor incantatore."

The chorus singing here is magnificent and makes a splendid adjunct to the solo. It is interesting to note that upon its first performance in London this part was originally taken by our own baritone, Santley. (Speed 81.)

Published by Heugel et Cie, Paris.

New Records

Madame TETRAZZINI (Soprano).

12-Inch record, 12s. 6d.

(with orchestral accompaniment)

(IN ENGLISH.)

03241

The last rose of Summer

Moore



Mdme. Tetrazzini

"THE last rose of Summer" is one of those priceless gems of old Irish melody which the poet, Tom Moore, collected, and enriched with words from his own pen. Its introduction into the opera of "Martha" showed the value set upon the air by the composer Flotow, and doubtless also served to bring a touch of local colour into a foreign opera upon an English subject. This performance is notable on account of being the first occasion on which

Tetrazzini has sung in English; a concession which will be appreciated by many, since, however great a singer is, there are some who can appreciate that greatness best in a simple familiar ballad rendered in their own mother tongue. Thus we are enabled to hear the upward sweep of the opening phrase of "The last rose of Summer" rendered by the magical notes of a Tetrazzini, with their pristine beauty of tone, showing forth all the perfections of the vocal art; a rendering instinct with the dreamy beauty, the exquisite pathos, of this ancient Irish melody. With a singer strange to the English language, a certain accent is perhaps unavoidable, yet this has been minimised by the ever-present art of the singer, and by no means detracts from the wonderful success which marks this performance. A new turn, too, has been given to the close of the second verse, a difficult, soft, high C being introduced, without, however, destroying the essential character of the slow melody. We hope that by further performances of English music this marvellous songstress will ere long grow quite at home in this sphere of song: giving us more of those unequalled treasures of our own native melody, and revealing to us how finely they may be set off by the highest qualities of Italian vocal art. (Speed 80.)

Published by Boosey & Co.

"His Master's Voice"

Signor CARUSO and Madame LOUISE HOMER.

12-inch record, 20s.

(with orchestral accompaniment)

2-054017 *Mal reggendo all' aspro assalto ("Il Trovatore")* Verdi

A DUET from "Trovatore," which occurs between Manrico and his gypsy mother, wherein Manrico relates his encounter with the Count De Luna, and the curious impulse which caused him to release the enemy who had fallen into his power. Azucena, however, foreseeing the unrelenting nature of De Luna, warns her son against sparing him in the future. The chief feature of the performance is the truly delightful singing of Caruso in the solo with which it opens. Its lightness and tender beauty strike a note of refinement which reveals the versatility and artistic qualities of the great tenor. It is not a little in favour of Madame Homer to note that she is able to sustain her part so excellently without being dwarfed by the voice of her fellow artist, a good balance being secured between the two voices. (Speed 81.)



Louise Homer

Published by Ricordi & Co.

Frl. EMMY DESTINN and Mr. JOHN McCORMACK.

12-inch record, 16s. 6d.

2-054019

Mira la bianca

Rossini

(Orchestra conducted by Mr. Percy Pitt.)



Emmy Destinn

THIS is a modern duet for soprano and tenor which falls into the category of high-class drawing-room music rather than of opera, and, indeed, it is a relief once in a while to hear such eminent artists as these in music which is less strenuous and sensational than the ordinary operatic fare. "Mira la Bianca" is a characteristically Italian song, rich and cloying in melody, and the voices mingle with each other in delightfully winding fashion; the velvety quality of Madame Destinn's notes blending excellently with John McCormack's clear and sweet tones. This charming duet is most delightful to listen to, and is a record of exceptional finish in every respect, both vocal and orchestral portions being of the utmost beauty of tone and perfection of reproduction. (Speed 81.)

New Records

Frl. EMMY DESTINN and Madame KIRKBY LUNN.

12-inch record, 16s. 6d.

2-054020

**L'amo come il fulgor del creato
("La Gioconda")**

Ponchielli

(Orchestra conducted by Mr. Percy Pitt.)



**Madame Kirkby
Lunn**

A DRAMATIC duet from the 2nd Act of Ponchielli's Opera which takes place on board Enzo's vessel. Here the two women who so deeply admire him have been enticed; the duet being sung by them at their meeting. First they defy one another, and then join in protesting their greater love for Enzo. After the passionate outcries of the introduction comes the beautiful cantabile given to the contralto,

"*L'amo come il fulgor del creato*,"

sung by Laura, in which the voice of the soprano joins. Considerable contrast is shown between the singing of the two artists, the fineness and flexibility of the voice of Destinn showing clearly against the richness of tone of Kirkby Lunn; the short passage in harmony at the close leading to a capital high B of the soprano. A record of both dramatic and melodic interest, which contains a fine example of Ponchielli's graceful writing for the voice. (Speed 80.)

Published by Ricordi & Co.

Mr. JOHN McCORMACK and Signor SAMMARCO.

12-inch record, 16s. 6d.

2-054018 Del tempio al limitar ("Pescatore di Perle")

Bizet

THIS early work of Bizet was produced at the Paris Theatre Lyrique, on September 29, 1863. It is a very slight work, containing only three characters, and yet the music is of such beauty and freshness that one regrets the circumstances which prevent its more frequent mounting. Its perfect melody is at once apparent in

the opening of this charming duet of the two Cingalese fishermen, Nada and Zurga, which is delightfully opened by the tenor. Finally the voices join together on a new theme which works up to a striking outburst of harmony. These two gifted artists are to be commended for the admirable restraint of this performance in which the individual voices have been carefully subordinated to the artistic effect of the whole. A most delightful and perfectly finished duet. (Speed 80.)



Signor Sammarco



John McCormack

Published by Ricordi & Co.

“His Master’s Voice.”

Model No. X

THIS model is suitable for Billiard-room, Smoking-room or Library, where furniture is plain Oak. It is made of inlaid Jumed Oak, constructed on the most handsome and substantial lines.



SPECIFICATION.—Height, 3 ft. 10 in. Curved oval front solid oak cabinet, with inlaid ornamentation. Latest type triple-spring motor. 12-in. turntable. Speed indicator. Gramophone taper arm. “Exhibition” sound box.

PRICE - - - - - £20 0s. 0d.